



**Concert
Film Music**

Movies in Concert: Concert Film Music

Concert music based on film music:

***music composed for films and been recast into concert works
music that many people don't realise was composed for films***

Although we made every effort to make this list as complete and as accurate as possible, this list is certainly not complete and additional info will be highly appreciated.

To get in touch with us you can use our "Contact MIC" page on:

<http://www.moviesinconcert.nl/index.php?page=contact>

RICHARD ADDINSELL

- **Warsaw Concerto**: from the 1941 movie Dangerous Moonlight

MALCOLM ARNOLD

The Holly and the Ivy (Fantasy on Christmas Carols), music from a 1952 British drama film adapted from the play of the same name by Wynyard Browne, directed by George More O'Ferrall

- **Symphonic Study 'Machines**, Op. 30 (1952), based on his score for the documentary 'Report on Steel' (1948)

- **The Sound Barrier - A Rhapsody for Orchestra**, Op 38 (1952), based on his score for 'The Sound Barrier' (1952)

- **Scherzetto**, from the film "You know what sailors are"

MASON BATES

- **Philharmonia Fantastique**: a 30-minute animated film that flies through the instruments of the orchestra to explore the age-old connection of creativity and technology.

ARTHUR BENJAMIN

- **Storm clouds**: Cantata composed for and used in the film The Man Who Knew Too Much

ELMER BERNSTEIN

- **Toccata for Toy Trains**: The instrumental music composed for the film of the same title

LEONARD BERNSTEIN

- **On the waterfront**: music from the 1954 movie by Elia Kazan

HOWARD BLAKE

- **A month in the country**: suite (opus 446), A concert work for string orchestra adapted from the film score

ARTHUR BLISS

- **Suite from Things to Come**: from the movie of the same name and recorded by the LSO in 1957

BENJAMIN BRITTEN

- **Around the village green** (also entitled '**Village harvest**') uses the tune 'The bottom of the punch bowl' It was composed as the title music for a documentary film of the same name (by Marion Grierson and Evelyn Spice)

- **The Young Person's Guide to the Orchestra**, opus 34: composed in 1946 to accompany an educational film produced by the British government and featured in the Oscar-nominated film *Moonrise Kingdom*

AARON COPLAND

- **Barley Wagons**

- **The City, 1939** (Documentary short), music to a short documentary film from 1939. It attempts to contrast the evils of the industrialised city with the idyllic conditions one finds in small-town America.

- **Grovers Corners**

- **The Heiress**, "The Heiress" is a 1948 Paramount Pictures film directed by William Wyler

- **Of Mice and Men**

- **Our Town (also known as 'Ons Dorp')**: a selection of music from his film score to Our Town

- **The Red Pony** The Red Pony is a film score composed for Lewis Milestone's 1949 production

- **Sunday Traffic**

- **Music for the Movies**: concert suite made from the music of the movie Mice and Men

- **New England Country Side**, made from the music of his movies

- **Threshing Machines**

JOHN CORIGLIANO

- **Phantasmagoria**: Based on the 1992 TV Movie The Ghosts of Versailles

- **The red violin**: based on the music for the 1998 movie of the same name by François Girard

- **Three Hallucinations**: based on the film score to 'Altered States'

- **The Edge**: rejected score from the movie with the same title

GEORGE GERSHWIN

- **Rhapsody in Rivets**: comes from the 1941 Warner Bros. Merrie Melodies cartoon directed by Friz Freleng

PHILIP GLASS

- **LIFE: A Journey Through Time**

The music for Life: A journey through time includes several of his film scores: among them *La Belle et La Bête*, *Dracula* and *Les Enfants Terribles*.

- **La Belle et La Bête**: score for Jean Cocteau's film from 1946
- **The hours**: music for the movie of the same name by Stephen Daldry from 2002
- **Cello Concerto No. 2**: distilled from his soundtrack to the film *Naqoyqatsi*
- **The Secret Agent**: music from the 1996 movie directed by Christopher Hampton
- **Naqoyqatsi**: life as War. Music drawn of a 2002 film directed by Godfrey Reggio
- **Visitors**: A film by Godfrey Reggio, Philip Glass, and Jon Kane
- **Koyaanisqatsi**: Music for the movie with the same title
- **String Quartet No. 3**: based on his music for the film *Mishima*

ELLIOT GOLDENTHAL

- **Grand Gothic Suite**, for orchestra (based on his Batman scores)

BERNARD HERRMANN

- **Wuthering Heights**, uses themes from *Ghost and Mrs Muir* and *Jane Eyre*
- **Battle of Neretva**, for this movie he lend several pieces from his concert works
- **Welles Raises Kane**, music from *Citizen Kane* and the *Magnificent Ambersons*

JOE HISAISHI

- **The Despicable Girl**: A symphony based on the music of the *Shen Yin Wang Zuo* animation series

ARTHUR HONEGGER

- **Napoleon**: music from the 1927 movie by director Abel Gance

WOJCIECH KILAR

- **Polonaise**: from the 1999 Polish movie *Pan Tadeusz*

ERICH WOLFGANG KORNGOLD

- **The tone poem TOMORROW Opus 33** started life in the movie THE CONSTANT NYMPH.
 - **String Quartet No 3 op 34**: the trio of the Scherzo uses a theme (rescored for 4 strings) from BETWEEN TWO WORLDS (1944), the slow movement is based on a love theme from THE SEA WOLF (1941) and the finale has two themes from DEVOTION.
 - **Violin concert D-Dur, op.35**: the concerto has themes from the scores for the movies ANOTHER DAWN (1937), ANTHONY ADVERSE (1936) & THE PRINCE AND THE PAUPER (1937)
 - **The Silent Serenade Op 36** (an operetta) uses a march from ESCAPE ME NEVER and a jaunty theme from DEVOTION as a link between two scenes.
 - **The Cello Concerto Opus 37** started life in the movie DECEPTION
 - **The Saxophone Concerto** is a rearranged version of the Cello Concerto Opus 37
 - **Five Songs Opus 38** uses both songs written for films and in the case of the first song, a melody from DEVOTION.
 - **The Symphonic Serenade for Strings Opus 39** uses a short motif from ANTHONY ADVERSE in the slow movement and a theme from CAPTAIN BLOOD in the finale.
 - **The Symphony in F# Opus 40** uses themes from ELIZABETH & ESSEX and CAPTAIN BLOOD in its slow movement and a theme from KINGS ROW in the finale.
 - **The Sonett for Vienna, Opus 41**: an expansive art song, is based on the main title from ESCAPE ME NEVER.
 - Korngold was a frequent 'self borrower' all of his life and also drew on earlier works in some of his film scores (e.g. ROBIN HOOD uses much of a large orchestral work from 1920 called **SURSUM CORDA**).
- These contributions were compiled by Brendan G. Carroll, official biographer of Korngold.

DARIUS MILHAUD

- **Cinema-fantasia (Le boeuf sur le toit, (English title: *The Ox on the Roof: The Nothing-Doing Bar*) Opus 58)** The piece was originally to have been the score of a silent Charlie Chaplin film

ENNIO MORRICONE

- **Voices from the silence**, cantata as a memory to the 9/11 attacks; includes the 'Falls' melody from the 1986 movie 'The Mission')

MICHAEL NYMAN

- **The Piano Concerto**, piano concerto out of his music for "The Piano"
- **The End of the Affair**, film score

ASTOR PIAZZOLLA

- **Oblivion**: composed in 1984 for the movie Henry IV (Enrico IV) by the Italian director Marco Bellocchio

SERGEY PROKOFIEV

- **Lieutenant Kijé, Opus 60**: suite based on the score of the 1934 movie by Aleksandr Fajntsimmer
- **Alexander Nevsky, Opus 78**: music from the score of the 1938 Eisenstein movie
- **Ivan the Terrible, Opus 116**; the score for the 1944 Eisenstein movie Ivan Groznyy

SILVESTRE REVUELTAS

- **La noche de los mayas (Night of the Mayas)**; music from the 1939 movie by Chano Urueta
 - **Ferrocarriles de Baja California**: 1938 (selections reworked as Música para charlar)
 - **El indio**, 1938: music from the movie by Armando Vargas de la Maza
 - **Redes**, 1935: music from the movie by Emilio Gómez & Fred Zinneman
 - **Vámonos con Pancho Villa!**: 1936, music from the movie by Fernando de Fuentes
- other film works for the movies:
- **Musica para charlar** (1938): Symphonic suite with music for the film "Ferrocarriles de Baja California"
 - **Mala yerba** (1940)
 - **¡Que viene mi marido** (1940)
 - **El signo de la muerte** (1939)

NINO ROTA

- **Concerto per Archi (Concerto for String Orchestra)**: music from the films La Strada, Romeo and Juliet, Amarcord
- **Concerto Soirée**: A Piece For Piano And Orchestra Which Quotes From His Film Work

MIKLÓS RÓZSA

- **A Christmas Sequence**: based on the 'Nativity' scenes from Ben-Hur and King of Kings
- **Concerto for violin and Orchestra Op. 24**: this violin concert formed for Rózsa the basis of his film music for the Billy Wilder film: The Private Life of Sherlock Holmes
- **Fantasy On Themes From Young Bess for Organ, Harp, Brass and Timpani** (1984): Based on the music from the movie Young Bess (1953)
- **New England Concerto For Two Pianos And Orchestra** based on music from the films Lydia (1941) and Time Out of Mind (1947).
- **The Plymouth Adventure** is a 1952 Technicolor drama film directed by Clarence Brown
- **Spellbound Concerto** is based on the music for Hitchcock's psychological thriller "Spellbound" in 1945

CAMILLE SAINT-SAËNS

- **L'Assassinat du Duc de Guise (The Assassination of the Duke de Guise)**, the first ever soundtrack to a film

ALFRED SCHNITTKE:

- **4th Symphony**: fragments of the Symphony can be found in Alexander Askoldov's film "The Commissar" (USSR, 1967/86)
- **Agony**: Orchestra suite from the music for the film by Elem Klimow
- **Cello Concerto No. 2**: The basis for the final movement comes from the movie "Agonie", a two-part film by Elem Klimow
- **Clowns and Children**, music from the film
- **Concerto Grosso No.1 (1977)**: Several film scores found their way into this concert - "The Ascent", directed by Larissa Shepitko, USSR 1976; "The Tale of How Tsar Peter Married His Moor", directed by Alexander Mitta, USSR 1976; the tango from "Agony", directed by Elem Klimov, USSR 1974-82)
- **Myortvye dushi (Dead souls)**: Suite from the soundtrack

ARNOLD SCHOENBERG:

- **Begleitungsmusik zu einer Lichtspielszene ["Accompaniment to a Cinematographic Scene"]**, opus 34 Music for an imaginary silent movie.

DMITRI SHOSTAKOVICH

- Opus 18: **Suite from the New Babylon**: film music, 1928
- Opus 26: **Odna**: movie of same title by Grigori Kozintsev & Leonid Trauberg
- Opus 33 **The Counterplan**: music from the film
- Opus 55: **The great citizen**: music from the film
- Opus 56: **The tale of the silly mouse**: music from the film
- Opus 76a: **Pirogov**: music from the film
- Opus 97: **The Gadfly**: suite from music from the movie by Alexander Faintsimmer
- Opus 97c: **Four Waltzes**, for flute, clarinet and piano (1955), arranged from the composer's earlier film scores, they range from the good-humoured 'Spring Waltz', the faux naïf 'Waltz-Scherzo' and the charmingly kitsch 'Barrel Organ Waltz'
- Opus 116/116a **Hamlet (Gamlet)**: music from the movie by Grigori Kozintsev, 1964
- Opus 131: **October**, music from the 1937 film October
- Opus 132: **Sofia Perovska**, music from the film
- Opus 137: **King Lear**: 1971 Soviet film directed by Grigori Kozintsev, based on William Shakespeare's play King Lear
- **Suite for Variety Stage Orchestra**: The suite consists of works by the composer including the movie score for The Gadly

IGOR STRAVINSKY

- **Symphony in Three Movements**: material is drawn from projects that Stravinsky had abandoned or reorganized. The pianoforte's presence in the first movement stems from a piano concerto that was left incomplete. Music for harp is prominent in the second movement, using themes for a film adaptation of Franz Werfel's novel *The Song of Bernadette*.
- **Four Norwegian Woods**: music for a projected film that wasn't made - bits of this score ended up in this concert piece.

TAN DUN

- **Crouching Tiger & Beyond**: music from three martial Arts films, Crouching Tiger, Hidden Dragon, Hero, The Banquet.
- **The deer of Nine Colors**: music from a Chinese animated film
- **The triple Resurrection** Incorporates music from his award-winning film scores— *Crouching Tiger, Hidden Dragon; Hero; and The Banquet*
- **To the South**, music from his award-winning film score - Crouching Tiger
- **For the World Concerto for Violin and Orchestra**

TORU TAKEMITSU

- **Three Film Scores** for String Orchestra: Music of Training and Rest (from José Torres); Funeral Music (from Black Rain); Waltz (from Face of Another)
- **Black rain**
- **Jose Torres**
- **Nostalgia**: a meditative tribute to the last film by Russian cinematic giant Andrei Tarkovsky, recalls the director's signature scenes of darkness and isolation
- **Ran**: music from the original motion picture soundtrack from Japanese director Akira Kurosawa

VIRGIL THOMPSON

- **The River** Thomson's 1937 score for the Pare Lorentz W.P.A. documentary Zoltán Kodály Dances of Galánta

RALPH VAUGHAN WILLIAMS

- **7th Symphony, Sinfonia Antartica**: music from the score Williams composed for Scott of the Antarctic (1948)
- **New commonwealth**: adapted from his score for the 49th parallel
- **String Quartet No. 2 in A minor ("For Jean on Her Birthday")**: The scherzo is adapted from his film score the 49th parallel
- **The lake in the mountains** (1947) (piano piece): adapted from his film score the 49th parallel

Film Music:

- **1940-1: 49th Parallel:**

Vaughan Williams made use of French-Canadian and German traditional melodies in the Hudson's Bay and Hutterite scenes respectively; the Prelude music was adapted for words by Harold Child in the song 'The New Commonwealth'; and 'The Lake in the Mountains' was later published as a piano solo.

- **1942: Coastal Command**: a suite of seven movements was arranged by Muir Mathieson

- **1941-3: The People's Land**: based mainly on folk-songs.

- **1944: The Flemish Farm**: a suite of eight movements.

First performed under the title 'The Story of a Flemish Farm' at a Henry Wood promenade concert on 31 July 1945. The composer conducted.

- **1944: The Stricken Peninsula**: none of the music is known to have survived.

- **1946: The Loves of Joanna Godden**

- **1948: Scott of the Antarctic:** twenty-eight items were composed, six of which were not used in the film. See also Symphonies: Sinfonia Antartica.

- **1949: Dim Little Island:** Vaughan Williams's voice is heard on the sound-track. The music consisted of a short prelude based on two folk-songs from RVW's own collection and 'Dives and Lazarus'.

- **1950: Bitter Springs:** The music was arranged and scored by Ernest Irving from thematic material supplied by RVW.

- **1955: The England of Elizabeth:** Three Portraits suite (Explorer; Poet; Queen), published by Oxford University Press in 1964.

- **Two Shakespeare Sketches:** published in the same year, were arranged by Muir Mathieson

- **1957: The Vision of William Blake:** The Ten Blake Songs were composed for this film; only eight were used: 'A Poison Tree' and 'The Piper' were excluded. The remainder of the music consisted of excerpts from Job.

WILLIAM WALTON

- **Hamlet;** A Shakespeare Scenario: Concert Suite from music for the film

- **Henry V:** from the 1944 movie by Laurence Olivier (original title: The Chronicle history of King Henry the Fifth with his Battle fought at Agincourt in France)

- **Richard III:** *Richard III* is a 1955 British film adaptation of William Shakespeare's historical play of the same name

- **Spitfire; Prelude and Fugue:** from the 1942 movie The First of the Few

FRANZ WAXMAN

- **Atheneal the Trumpeter Overture** is drawn in part from THE HORN BLOWS AT MIDNIGHT

- **Cafe Waltzes** is in part drawn from HOTEL BERLIN

- **Carmen Fantasie** for violin and orchestra is drawn in part from HUMORESQUE

- **A Christmas Carol** is from Joseph L. Mankiewicz' production A CHRISTMAS CAROL

- **Dusk: A Setting for Orchestra** is from NIGHT UNTO NIGHT

- **Elegy for cello and orchestra** is drawn in part from THE STORY OF RUTH

Hemingway: A Symphonic Suite is drawn in part from HEMINGWAY'S ADVENTURES OF A YOUNG MAN

- **Elegy for strings and harp(s)** is drawn from OLD ACQUAINTANCES

- **Hollywood Suite:** consists of

The young in heart (suite)

Old acquaintance (elegy)

Huckleberry Finn (overture)

Come back, little Sheba (reminiscences)

- **Huckleberry Finn Overture** is drawn in part from HUCKLEBERRY FINN

- **In A Parisian Cabaret** is from LA CRISE EST FINIE

- **Eine Kleine Cabaret Music** is from GRUSS UND KUSS VERONIKA, DIE MADELS VON MONTPARNASSE and PAPRIKA

- **A Mighty Fortress** is Our God is drawn in part from EDGE OF DARKNESS

- **Passacaglia for Orchestra** is from SORRY, WRONG NUMBER

- **Reminiscences for orchestra** is drawn in part from COME BACK, LITTLE SHEBA
 - **Rhapsody for piano and orchestra** is drawn in part from THE PARADINE CASE
 - **The Ride of the Cossacks** is drawn in part from TARAS BULBA
 - **Ruth: A Symphonic Suite** is drawn in part from THE STORY OF RUTH
 - **The Spirit of St. Louis Symphonic Suite** is drawn in part from THE SPIRIT OF ST. LOUIS
 - **Tristan & Isolde Fantasie for violin, piano and orchestra** is drawn in part from HUMORESQUE
 - **Waltzes for a Mid-Summer Night** are from DIE MADELS VON MONTPARNASSE, LA CRISE EST FINIE, DAS KABINET DES DR. LARAFARI, PAPRIKA
- These contributions were compiled by John Waxman from Themes & Variations

NIGEL WESTLAKE

- **Antarctica Suite**, composition for orchestra and solo guitar by Australian composer Nigel Westlake, which he adapted as a stand-alone work from his score for the IMAX documentary film Antarctica.

JOHN WILLIAMS

- **Elegy for Cello and Orchestra**: The theme is actually an expansion of an idea originally found in the score for Seven Years In Tibet (the final cue, "Regaining a Son")
- **Special Edition Suite**: A ride through the film music of the multiple Oscar winner

For their contributions we thank:

- Brendan G. Carroll, official biographer of Erich Wolfgang Korngold
- Guenther Koegebehn from the Bernard Herrmann Society
- Frank Strobel, conductor, arranger, producer and studio musician
- Henk Verrijt from the Miklós Rózsa Society
- John Waxman, Themes & Variations

and thanks for their co-operation too

- Kathrin Korngold Hubbard
- Jo Johnson from the London Symphony Orchestra